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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME IV

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NUMBER 9



ROBERT FULTON (1765-1815)

BY

JEAN ANTOINE HOUDON (1741-1828)

THE HUDSON-FULTON EXHIBITION

OPENING RECEPTION

THE Exhibition will be opened on the evening of the twentieth of September, with a private view for the Trustees and members of the Museum, the Hudson-Fulton Celebration Commission and the Committee on Art Exhibits and their friends. The guests will enter by the Fifth Avenue door opposite Eighty-second Street. The hours of the reception will be from half past eight until eleven o'clock P.M.

Music will be furnished by an orchestra under the direction of David Mannes, concert master of the New York Symphony Orchestra.

The following programme will be rendered:

- 1 An old Netherland Folk-song.
- 2 Bocherini.....Mennett.
- 3 Bach.....{ Air, arranged for Solo Violin,
by Wilhelmj.
Gavotte in E major.
- 4 Handel.....Largo.
- 5 Haydn.....Theme and Variations from
"Emperor Quartet."

INTERMISSION

- 6 Gluck.....Dance of the Blessed Spirits.
- 7 Beethoven.....Polonaise from String Trio.
- 8 Mendelssohn.....Canzonetta.
- 9 Volkmann.....Slow Waltz.
- 10 Grieg.....Norwegian Melodies.

INTERMISSION

- 11 Saint-Saëns...Prelude to "The Deluge."
- 12 Tchaikowsky...Waltz from String Suite.
- 13 Wagner.....Dreams.
- 14 Nevin.....Venetian Boat Song.
- 15 MacDowell.....{ In Autumn.
To a Wild Rose.
The Star Spangled Banner.

THE COLLECTIONS

Notices of the scope and character of the collections to be shown have been printed in the BULLETIN from time to time, but it has been thought that a brief recapitulation of these facts might not be amiss here.

The exhibition will comprise two sections. One, devoted to Dutch paintings of the period of Hudson together with Dutch

furniture and other objects of art of the time, will occupy the three west rooms and the central gallery on the second floor of Addition E, to the north of the main entrance.

The pictures have been generously lent by a group of well-known collectors to the number of one hundred and forty-five; they are by the following painters:

Rembrandt (34); Frans Hals (20); Johannes Vermeer (5); Salomon van Ruysdael (4); Jacob van Ruysdael (11); Aelbert Cuyp (11); Gerard Terborch (4); Pieter de Hooch (5); Meindert Hobbema (7); Jan Steen (5); Willem van der Velde (2); Van der Heyden (2); Gabriel Metsu (3); Aert van der Neer (3); Jan van de Cappelle (2); Jan van Goyen (3); Philip Wouwerman (2); Philips Koninck (1); B. van der Helst (2); Adriaen van Ostade (2); Isack van Ostade (2); Nicolaes Maes (2); Nicolaes Berchem (1); Wellem Kalf (1); Judith Leyster (1); Paulus Potter (3); Abraham von Beyeren (3); Jan Cornelisz Verspronck (1); Simon de Vlieger (1); Adriaen van der Velde (1); Ferdinand Bol (1).

A full descriptive catalogue, edited by William R. Valentiner of the Museum staff, will contain illustrations of all the pictures with the names of owners.

The American Section will be arranged in the three easterly rooms of Addition E. It will include a group of fifty-three paintings and miniatures by artists born before 1800, including Smibert, Blackburn, Copley, Stuart, and Malbone; a series of about two hundred pieces of furniture chosen to illustrate the development of the cabinet-maker's art down to 1815, the date of Fulton's death. Special stress has been laid on the pieces made by the New York cabinet-maker, Duncan Phyfe. Over two hundred and fifty pieces of plate made by Colonial silversmiths, and some interesting examples of our early pottery and glass-making will be shown.

There will be a catalogue of this section, also. It will give an outline history of the development of the decorative arts in this country and will be illustrated by important examples.

The collections will be regularly opened to the public on Tuesday, the twenty-first.

FIFTEENTH CENTURY TAPESTRIES

THE fifteenth and sixteenth century tapestries of the Hoentschel collection lent by Mr. J. Pierpont Morgan, together with the "Sacrament" set, purchased in 1907, have placed the Museum in an enviable position with respect to this branch of the decorative arts. We have now to announce the purchase, out of the Rogers income, of three French pieces, which formerly belonged to the Bardac collection and which, when shown in the Exhibition of Primitives, held in the Louvre in 1904, awakened enthusiastic recognition of their beauty and importance. They represent, on wide vertical alternating green, red, and white stripes, semées with branches of rose bushes, groups of grand dames and gentlemen in costumes of a variety of details and great interest. One piece (a) contains only three figures and would seem to have been a center point of interest in the story represented in the set. A lady more splendidly dressed than any of the others, bends toward a man who kneels, hat in hand, to receive the flower which she offers to him, while on the other side stands a richly dressed man. A monkey holding a cat is seen in the lower left-hand corner. The second piece (b) contains eight figures, four men and four women, standing or walking in couples. The third piece (c) contains two men, two women, and a part of a third man. Here the figures are placed somewhat farther apart and their relation to one another is not apparent.

The costumes of the personages represented in the tapestries belong to the second quarter of the fifteenth century and as there is mention of similar hangings in the inventories of the Cardinal de Bourbon (1437-1488), we may assign them to this period and even date them with a degree of certainty. Allowing for the fact that in the execution of tapestries the same cartoons may have been used during a period of ten or twenty years, the pieces may have been made as early as 1450. It has been pointed out by Henri Bouchot in his *L'Exposition des Primitifs français* that a comparison of the costumes here seen with those of the

figures of women in the *Très riches Heures* of the Duc de Berri at Chantilly would show a scarcely perceptible difference of period. "Our piece," he says, "would therefore be, as it were, a transition document between the artists of the Duc de Berri and Jean Fouquet."

As to the origin of the work, Bouchot says further:

"We are fully assured as to the French origin of the work by Jean Fouquet himself. Indeed in the *Procès du Duc d'Alençon*, the celebrated miniature of the Boccaccio of Munich, which we know to be by the hand of Jean Fouquet, the great hall of the Bed of Justice, where the scene of the sentence is taking place is hung with great tapestries. The latter are closely decorated with wide horizontal bands and with flowers, in precisely the style of this one. In place of the figures of people, however, we see the arms of France, supported by two stags' heads *affrontés*. But this ornamental arrangement which appeared a fancy of the painter's, finds in our tapestry a proof of Fouquet's conscientiousness. I would not, it is true, go so far as to say that the cartoons of this piece, and of another identical with it, which had figured at the *Exposition des Primitifs français* (Nos. 260, 261), were by the hand of Jean Fouquet; the drawing of the legs and hands shows that we have to do with a secondary painter, but it might not be impossible that the weaver had himself executed his models after a more skillful document. We may compare to Fouquet's Virgin, preserved to-day in the Antwerp Museum (Plate XXXIII), the lady gathering roses in this tapestry. There is in the general air, in the shaven head, in the manner of girdling the chest, a tone of the identical period."

The hangings picture for us an interesting custom of the period of Charles VII, when Agnes Sorel was in favor, a custom described by Larousse in the *Grand dictionnaire universel* as follows: "The *Baillée des roses* was an *hommage* which the peers of France owed until about the end of the sixteenth century to the Parlement and consisted in themselves presenting roses in April, May, and June when they called the roll. Foreign princes, cardinals, princes of



(c) TAPESTRY
FRENCH SCHOOL, END OF THE XV CENTURY

the blood, children of France whose peerages are found in the jurisdiction of the Parlement owed this *bommage*. This is the manner in which it was rendered: they chose a day when there was an audience in the great chamber and the peer who was presenting the *baillie* had all the chambers of the Parlement hung with flowers and sweet smelling herbs before the audience. He gave a splendid breakfast to the presi-

dents, councillors, clerks and henchmen of the court, then he came into each chamber, having borne before him a great silver basin filled not only with bouquets of pinks, roses, and other flowers, either natural or made of silk, as many as there were officers, but also with as many crowns enhanced with his arms. After this *bommage* he held audience in the great chamber, then the mass was said, the hautboys played and



(B) TAPESTRY,
FRENCH SCHOOL, END OF THE XV CENTURY

continued to play before the president during dinner. There was no subaltern officer down to him who wrote the register who did not receive his due of roses. The

origin of this custom is unknown, but it existed not only at the Parlement of Paris but also at all the other Parlements of the kingdom, especially that of Toulouse."



(A) TAPESTRY. FRENCH SCHOOL, END OF THE XV CENTURY

THE CESNOLA COLLECTION

SECOND PRELIMINARY (INTERIM) REPORT

THE further progress which has now been made with the examination and rearrangement of the Cesnola Collection of Cypriote Antiquities permits a general forecast of the results.

First, as to selection and arrangement of exhibits. The very large size of the collection has always made it impossible to expose all the objects for general study; and in proportion as the artistic value of the more important pieces is more fully appreciated, the need for greater space becomes more obvious, if justice is to be done to each of these. It has therefore been decided to separate the collection into two parts, one of which, consisting of the finest specimens of each kind of workmanship, will be treated as a series of typical examples, and retained on view in the present gallery on the ground floor of the Museum; while the other, which will contain the many large series of objects of almost monotonous similarity, will be transferred to a less public gallery, easily accessible from the former, and more convenient for the special purposes of expert students. Here it is intended to install gradually exhibits illustrating particular aspects of the ancient arts and industries of Cyprus, and thus to make the fullest use of the unrivaled mass of material which the collection contains.

The preparation of these more strictly technological exhibits is naturally a work of some time. In the meanwhile it has been held to be of the first importance to restore to public use as soon as possible those parts of the collection which are of the most general and popular interest.

The series of typical vases which has been selected for exhibition consists of about 2,000 examples. It will occupy the whole of the seventy-eight wall cases of the west and south walls of the gallery, together with eight large floor cases. In the latter are collected a small number of the largest and most important vases of each successive style; and by this means it is

possible to do justice to the fine groups of Mycenaean and Orientalizing vases, in which the collection is so rich.

A similar range of cases on the east wall of the gallery, and on the walls of the northern annex, is assigned to the Type series of Cypriote sculpture, which is supplemented, in the same way as the vases, by floor cases containing the larger heads and busts, and a selection of the largest terracotta heads. The life-size statues which formerly filled the middle of the Cypriote Gallery will in future be redistributed in three groups, round the central piers, and considerably reduced in number, corresponding provision being made in the Student's Collection downstairs for the statues withdrawn from above. The great sarcophagi and sculptured tombs and tombstones will in future be grouped together in the northern annex of the same gallery, under more favorable conditions of light and space than has been possible hitherto.

All the sculpture and most of the painted vases have been found on examination to need thorough and careful cleaning. In some cases, original incrustations of Cypriote earth and calcareous deposit had been left in place, when the objects were first brought to the Museum; in others, subsequent accumulations of dust and other obstructions have disguised the details of the workmanship, or the existence of cracks and joints. It was already known that many objects had required and received minor repairs of various kinds, before they could be put on exhibition at all; and care has been taken to determine exactly in the process of cleaning, the precise extent of these repairs. In general, however, it may be repeated already, that the appearance of the statues is very little affected by the process. The chief changes in their aspect are due to the recovery of the mellow cream-colored tones of the soft native limestone of which the statues are made; and to the discovery in many instances, of clear and even copious traces of their original coloring. One of the most notable pieces in the collection, for example, the well-known "Priest with the Dove," is found to have many marks of red borders and designs on the drapery, besides decoration in red, black, and yellow

on the helmet, and traces of red color on the lips. Some of the Orientalizing statues were also brightly colored originally, and the same practice persisted in the Cypriote art of the fifth and fourth centuries, and perhaps even later still.

Similar color appears on some of the decorative tombstones; and the appearance of the latter has been greatly improved by careful remounting so as to show their original height and general design.

The preparation of a general guide to the whole collection has been greatly facilitated by the detailed studies of which a summary has been given above; and it is hoped that it may be possible to make this guide public not long after the reopening of the collection itself to the public.

JOHN L. MYRES.

RECENT LOANS

MR. J. PIERPONT MORGAN has increased his important lendings to the Museum by three pictures which he has recently bought.

One of these, "Saint Theresa praying for the Souls in Purgatory" by Rubens is a sketch for, or a replica of the large picture painted for the altar of the Chapel of Saint Theresa in the church of the Bare-footed Friars in Antwerp, which is now exhibited in the Museum of that city. Although Mr. Morgan's painting is usually termed the sketch for the altar-piece, its exceedingly careful and highly finished execution, which is unusual in Rubens's sketches, points to the supposition that it was painted as a picture and not as a preparation for another work. The condition of the painting is remarkably good, no retouches being evident, and the color having seemingly lost none of its brilliancy.

The picture shows Saint Theresa, who is dressed as a nun, kneeling at the side of the Christ. He is half nude and holds loosely about his figure a vermilion robe which gives the dominant color to the work, which is otherwise largely made up of rich browns and transparent grays. In the foreground are four figures, two men and two women, the heads and shoulders only being visi-

ble, with the flames of Purgatory burning about them. There are also three Cupid-like cherubs, one in the clouds and two flying to the assistance of the sufferers.

The other pictures are likewise of great interest. The panel by the Bruges Master of the Legend of Saint Ursula (so called from his series of pictures in the cloister of the Black Sisters at Bruges) represents the Madonna and Child. It recalls similar treatments of the subject by the School of Van der Weyden, although it has been shown that the artist was a pupil of Memling. The Madonna, a purely Flemish type, is preparing to suckle her Child, who lies rather stiffly in her arms. He is unclothed and there is an effort toward realism in the strange movements of his hands and feet. The rich reds and deep blues of the Virgin's costume make a handsome effect against the gold background.

The third picture is a triptych by Herri Met de Bles, in an excellent state of preservation. The subject of the center panel is the Last Supper, which is represented as taking place in the interior of a Flemish church. From two richly ornamented capitals hangs a brocade which serves as background for the principal group, remotely influenced in posture and type by Leonardo. The characterizations are somewhat forced and there is great liveliness throughout. With some exceptions where a more reverent feeling is shown, the apostles seem to talk interestedly as they sup and at one side is seen a gayly dressed serving boy.

The left wing shows a warrior kneeling before a fantastically dressed personage, who offers him bread and drink. Behind are figures, a group of soldiers and the view of a town. The scene represents Melchizedek giving bread and wine to Abraham on his return from the wars.

On the right wing is an illustration of the falling of the Manna in the wilderness. Moses, distinguished by the traditional horns, is watching the Israelites as they hold up baskets and mantles to catch the food. The scene is treated with unaffected simplicity but the technical achievement is not so great as in the corresponding panel on the other side. In subject the side panels

lead up to the center and the connecting thought is evident.

Pictures of Adam and Eve, nude, with no attempt at idealization, are on the outsides of the wings.

B. B.

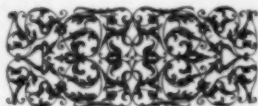
RUTHERFURD STUYVESANT

AN earlier notice recorded the death of Rutherford Stuyvesant, a former vice-president and for nearly forty years a trustee of the Museum. It did not record, however, his services in establishing for the first time in an American museum a department of arms and armor, and in being instrumental in bringing to it some of the most interesting objects in this field. For it was he who negotiated for the collection of the Duc de Dino, and it was through his efforts that this was ultimately secured. He also recommended to the Museum the Ellis Collection which later was donated by Mr. Augustus van Horne Ellis. His interest was shown constantly through loans and gifts.

It is only fair to say that by the death of Mr. Stuyvesant there has been lost the pioneer and foremost collector of armor in the United States. His studies in this field were begun in the sixties, a time when it was still possible to select objects of unusual importance; he traveled widely and was in close touch with museums and amateurs;

he attended in person the more important European sales, such as the de Cosson, Londesborough and Spitzer, and from these he bore away some of the principal objects. During a period of over forty years his collection continued to grow, and it converted his family home "Tranquillity" at Allamuchy (N. J.), into almost a museum, with vitrines of swords, daggers, and enriched armor, lines of panoplies, and complete harnesses, among which he aimed to retain only objects of princely class. There, too, is preserved his working library, which deserves especial mention. To enumerate the more important objects in his collection would be beyond the limits of this notice. He had, however, the early Gothic harness from the Spitzer sale, the half armor said to have belonged to the Emperor Matthias, also from the Spitzer collection, the fluted harness formerly in the possession of Lord Stafford (these are now exhibited in the Museum), the Bredalbane Claymore, the half suit, etched and gilded, bearing the blason of the Duke of Savoy, the early casques from the de Cosson sale, a remarkable series of chain armor, fragments of armor of the fifteenth century, enriched swords of the sixteenth century, embossed plastrons and casques. . . . Mr. Stuyvesant did much to foster this branch of art archæology and it will be difficult to fill the gap in the circle which his death has caused.

B. D.



THE MUSEUM GUIDE

APPLICATIONS for instruction on the Museum's collections from our members, from visitors and from school-teachers had become so frequent and so pressing that a member of the Staff, Mrs. Lucy O. Perkins, was appointed to the special position of Museum Guide or Instructor in October of last year. The wisdom of this action was soon justified by the large number of persons who availed themselves of her services—among them being many teachers of the public schools and their classes.

Mrs. Perkins' term of service was terminated during the past summer owing to her acceptance of another position, and her place has now been filled through the appointment of Miss Marion E. Fenton, a graduate of Wellesley College, a student of the Art Students' League, New York, and of Teachers' College, Columbia University.

Miss Fenton began her duties on September 1st. She will show the collections without charge to members of the Museum and to teachers in the Public Schools of New York City, with or without their classes. To others the Museum makes a charge of twenty-five cents per person, with a minimum charge of one dollar an hour.

Application for Miss Fenton's services should be made by letter or telephone, stating the day and hour of the proposed visit. Teachers should indicate the size of their classes and should state whether a general visit to the Museum collections is desired or whether the plan is to study some special subject or period. They should consult with Miss Fenton, etc.

Teachers desiring to conduct courses of study with their classes at the Museum will be advised concerning objects and groups of objects, if notice is given by letter several days in advance. Indexes to the collections for use in connection with the study of Greek and Roman History, English and Drawing will be sent on application.

Further particulars regarding Class work, will be mailed to those interested on application to the Secretary.

MADONNA AND CHILD

BY BARTOLOMEO MONTAGNA

AMONG the many provincial schools that looked to Venice as their center that of Vicenza is not the least interesting. Its art is marked by a peculiarly vivid and distinct feeling for landscape and although it never had a quite independent life, for all its exponents studied at one time or another in Venice, it created and maintained a style of its own. Of this School Montagna was the undoubted chief and while his works never attained to the first rank of the masterpieces of Venice itself, they have so strong an individual character that their interest and charm are often greater than the more elegant but more imitative work of the minor painters of Venice itself.

Particularly is this the case with the work of Montagna's youth, and it is therefore fortunate that the example secured by the Museum belongs to this period, namely about the year 1490. The group of paintings to which it clearly belongs begins with the great altar-piece of 1487 at Vicenza, includes the Madonnas owned by Sir William Farrer, Prince Trivulzio and the finest of all his works, that belonging to Miss Hertz. Other pictures of the same period are the Virgin Adoring the Infant Christ between Saints Monica and Magdalen at Vicenza and the "Noli me Tangere" at Berlin. In all these pictures the coloring is peculiarly beautiful. It is extremely blond and pearly with a predominance of grays, gray blues and olives, a harmony quite peculiar to Montagna in these early years. From 1499 onward his coloring becomes richer, but tends toward heaviness and dullness. It is in the landscapes of the early pictures, such as Miss Hertz's and the closely similar one belonging to the Museum that Montagna's great originality, his power of observing nature with fresh eyes, becomes most manifest. There is here a deliberate study of an atmospheric effect of late afternoon and early morning which has singular beauty. The character of the landscape is derived from the country around Vicenza itself, though no precise point of view has been accepted. The wind-

ing river spanned by a bridge may indeed be a free rendering of the Bacchiglione and the Ponte di Pastola and the more distant hills suggest the dolomitic spurs of the Alps.

In the treatment of the figures there is still evidence of the influence on Montagna

of Alvise Vivarini and, though less marked here, of Antonello da Messina. The study of reflected light on the Infant Christ shows how much at this period Montagna was striving in the direction of new modes of rendering natural appearances.

R. E. F.



MADONNA AND CHILD
BY BARTOLOMMEO MONTAGNA
SCHOOL OF VICENZA
XVI CENTURY



NOTES

THE LIBRARY.—The additions to the Library during the past month were eighty-eight volumes, divided as follows: By purchase, eighty-four volumes; by presentation, four volumes.

The names of the donors are: Mr. John H. Buck, Mr. Charles Buttin, Mr. Phila Calder Nye, and Professor George Lansing Raymond.

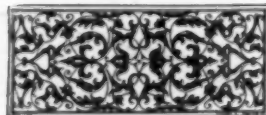
The number of readers during the month was one hundred and ninety-four.

The Library now contains 18,000 volumes and 26,000 photographs which may be consulted daily between the hours of 10 A.M. and 5 P.M. except on Sundays and legal

holidays, and it is hoped that students and visitors will avail themselves of the opportunity that the Library affords for the study of ancient and modern art.

ATTENDANCE.—The following table shows an increase of 4,328 in the number of visitors at the Museum in July over the number for the same month last year:

1908		1909	
18 Free days..	29,998	19 Free days..	32,356
4 Evenings..	1,433	5 Evenings..	1,884
4 Sundays..	14,635	4 Sundays..	16,156
9 Pay days..	2,358	8 Pay days..	2,356
<hr/>		<hr/>	
48,424		52,752	



COMPLETE LIST OF ACCESSIONS

JULY 20, TO AUGUST 20, 1909

CLASS	OBJECT	SOURCE
TEXTILES.....	† Three Gothic tapestries, French, fifteenth century.....	Purchase.

LIST OF LOANS

JULY 20, TO AUGUST 20, 1909

CLASS	OBJECT	SOURCE
FURNITURE AND WOODWORK..	Twelve carved wood mangle boards and two mangle pins, Dutch, early eighteenth century.....	Lent by Miss Frances C. Morse.
METALWORK.....	Silver candlestick, London, hallmark, 1714, maker, John Read.....	Lent by Hon. A. T. Clearwater.
PAINTINGS.....	Madonna and Child, ——— dated 1516; Portrait of Erasmus, by Hans Holbein; Portrait of a Donor, by John Van Eyck; Mary Queen of Scots and her son James I of England known as the Duff-Ogilvie portrait; Panel painted on two sides; * Woman weaving crown and portrait of a man, signed and dated, Albrecht Dürer, 1508; Triptych; The Last Supper, Abraham and Melchizedek, Manna in the Wilderness, Adam and Eve, by Herri met de Bles; Panel; St. Theresa praying for the souls in purgatory, by Peter Paul Rubens; Panel, Madonna and Child, by the Master of the Legend of St. Ursula.....	Lent by Mr. J. Pierpont Morgan.
SCULPTURE.....	Silver figure of a Meistersaenger, The Kaiser's Prize, by E. Dopler, Inv. and O. Rohloff, Fec.....	Lent by the Kreutzer Quartette Club of New York.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 3).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and Library of Arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

President,	J. PIERPONT MORGAN
Vice-Presidents,	DARIUS O. MILLS JOHN STEWART KENNEDY
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MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute..	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5.30 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5.30 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflets.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *à la carte* 10 A.M. to 6 P.M. and *table d'hôte* from 12 M. to 4 P.M.